

Crossrail. Farringdon.

East Ticket Hall

The concepts behind these developed responses for the East Ticket Hall glazed screen aim to highlight Farringdon as an exciting new cultural hub for London.

My inspiration stems from the historic local iron-workers and particularly the elaborate Victorian metalwork of Smithfield Market. My intention is that whilst these proposed designs reference this classical tradition, they should also give a sense of the ambition and vision associated with the future development of the area and its links to the Barbican.

The artwork should also compliment and yet, contrast with that of the western ticket hall. The designs for the WTH derived from the mineral structure of a jewel and placed more emphasis on the local history of the site whereas, the artwork for the ETH should be more organic and look to the future whilst still retaining some of the site's cultural heritage.

Similarly to the design for the WTH, the artwork for the ETH is developed from an earlier cut paper piece of mine, *Doily for Christopher Dresser*, 1996. This was itself developed from a drawing by Dresser, an influential nineteenth century Designer and Theorist, *Force and Energy*, c1870 (around the same time as the market was built).

The abstracted design is a controlled vision of nature, something organic and yet man-made. It's intricate fanning vertebrae and unfurling fronds radiate outwards, suggesting something more lyrical whilst still looking futuristic.

Whilst the design might be striking and dynamic, I feel the application should be subtler and more muted compared with the WTH. The design could be digitally printed onto the glass or inter-layer to replicate an etched glass look. I think this would integrate the artwork within the architecture of the space, allowing the coffered ceiling of the ticket hall to be viewed from the exterior whilst retaining much of the natural light into the interior space. The designs all make use of the corners to enhance the full wrap around effect and as with much of my work, play with mirroring and repeated forms, both horizontally and vertically.

The attached pdf shows four different variations of the south elevation all derived from elements of the same artwork. These are then shown with their respective side elevations. Finally, I have shown three different mocked up images of the designs as viewed from the street.

Simon Periton

August 2016





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